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NOTE-FOR-NOTE
TRANSCRIPTIONS

Colbie Caillat

Coco



C L
M C

**ARTIST
APPROVED**

Colbie Caillat

Coco

Contents

2	Introduction
7	Oxygen
10	The Little Things
14	One Fine Wine
19	Bubbly
24	Feelings Show
30	Midnight Bottle
42	Realize
49	Battle
53	Tailor Made
62	Magic
66	Tied Down
71	Capri

This book was approved by Colbie Caillat

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PHOTO: ANDREW SOUTHAM

Colbie Caillat

Ever since her mom gave birth to her in their Malibu home overlooking the ocean, Colbie Caillat has been the quintessential California girl. Her idea of a good time is hanging out with her friends at a beach bonfire or hopping in the car, tunes at the ready, and driving up the Pacific Coast Highway.

On *Coco*, her Universal Republic debut, the songs mirror Caillat's low-key, refreshing style. Armed with her acoustic guitar and her dusky vocals, she evokes the same gentle yet spirited style of her musical influences, John Mayer, Bob Marley, Lauryn Hill, and the Weepies.

As befits the organic style of her music, Caillat's fan base has grown by word of mouth, one person at a time. Last year she began posting her songs on MySpace—tunes like "Bubbly," a delightful confection about romance, and "Tailor Made," Caillat's joyful message to her sister about seeing

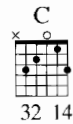
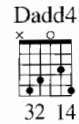
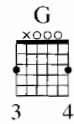
her sibling find the perfect mate.

With no marketing push and only the power of the music behind her, Caillat became a sensation on the social networking site. Last October, when she had 6,240 friends, *Rolling Stone* highlighted her as one of the top female artists on MySpace. Ultimately, Caillat became the #1 unsigned artist for over four months and her number of friends swelled to more than 100,000. Her profile has been visited over three million times, and she has more than ten million plays.

As her online popularity grows, so does the recognition factor. "I'm not even famous yet, and every time I go shopping the young girls who work in the stores, they know who I am. They ask, 'Are you Colbie from MySpace?'" she recounts with delight. Grateful for the recognition, the laid-back, natural beauty laments, "Great! Now I'm going

OXYGEN

Gtrs. 1 & 2: Capo VIII
Gtr. 3: Tune down 1/2 step:
(low to high) E₂-A₂-D₂-G₂-B₂-E₂



Words and Music by
Colbie Caillat and Jason Reeves

Intro

Moderately slow ♩ = 76

** G Riff A C Dadd4 C End Riff A

Gtr. 1 (acous.)

mp
let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

TAB

0 0 0 0 0 0 1 0 1 0 2 0 2 0 2 0 3 0 3 0 0 1 2 0 1 0 2 0

*Gtrs. 1 & 2 and vocal sound a minor 6th higher than indicated due to capo.
**Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A (3 times)

G C Dadd4 C

Oo. _____

Gtr. 2 (acous.)

mp
let ring - - - - - let ring - - - - - let ring - - - - -

3 0 2 3 3 0 2 2 0 2 2 0 2 3 2 0 2 3 0 2 3 2 4 5 4 2 0 2 0

G Riff B C/A Dadd4/B C/A

let ring - - - - - let ring - - - - - let ring - - - - -

3 0 2 3 3 0 2 2 0 2 2 0 2 3 2 0 2 3 0 2 3 2 4 5 4 2 0 2 0

G C/A Dadd4/B C/A End Riff B

let ring - - - - - let ring - - - - - let ring - - - - -

3 0 2 3 3 0 2 2 0 2 2 0 2 3 2 0 2 3 0 3 0 2 0 2 0 2 0

Verse

Gtr. 2 tacet
2nd time, Gtr. 3 tacet
G

C/A Dadd4/B C/A

1. I came a - part in - side a world made of an - gry peo - ple.
2. And so I found a state of mind where I could be speech - less.

Gtr. 1 Riff C

let ring -----| let ring -----| let ring -----| let ring -----|

0 0 0 1 0 2 3 0 4 1 0 2 0 1 0 2

G C/A Dadd4/B C/A

I found a boy who had a dream, mak - in' ev - 'ry - one smile.
I had to try it for a while to fig - ure out this feel - in'.

let ring -----| let ring -----| let ring -----| let ring -----|

0 0 0 1 0 2 3 0 4 1 0 2 1 0 2 0

End Riff C

Gtr. 1: w/ Riff A (2 times)
2nd time, Gtr. 2: w/ Riff B

G C/A Dadd4/B C/A

He was sun - shine: I fell o - ver
This felt so right, pulled me up - side

G C/A Dadd4/B C/A

my feet like bricks un - der wa - ter.
down to a place where you've been wait - ing.)

*Symbols in parentheses represent chord names respective to Gtr. 3, which sounds a half step lower than indicated due to tuning down. Gtr. 3 is doubled throughout.

6

G Dadd4

ba - by, I will be your la - dy, I am go - in' cra -

1. C Dadd4 (cont. in notation)

zy for you.

2. C Dadd4 And

zy for you. And

Bridge C Dadd4

you don't wan - na keep me wait - in', star - in' at my fin -

C Dadd4

gers, feel - in' like a fool. Oh,

Chorus
Gtr. 1 tacet
G (E) Dadd4 (Badd4)

ba - by, I will be your la - dy, I will make you hap -

Cadd2 (Aadd2) Dadd4 (Badd4)

py. I'm nev - er gon - na leave, nev - er gon - na leave. Oh,

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A
G (E) Dadd4 (Badd4)

ba - by, I will be your la - dy, I am go - in' cra -

C (Aadd2) Dadd4 (Badd4)

zy, yeah, Oh, oh, oh,

THE LITTLE THINGS

Words and Music by
Colbie Caillat and Jason Reeves

Capo IV

Intro

Slowly ♩ = 80 (♩ = ♩)

Gtr. 2 (acous.) **Riff A**

Bm Aadd4 Dmaj7/F# G

mf let ring -----| let ring -----|

TAB

Gtr. 1 (acous.) **Rhy. Fig. 1** **End Rhy. Fig. 1**

mf

TAB

*All music sounds a major 3rd higher than indicated due to capo.

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 Bm Aadd4 Dmaj7/F# G **End Riff A**

let ring -----| let ring -----|

TAB

Verse

Gtr. 2 tacet
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Bm F#m/A F#m Gmaj7

1. The lit - tle things you do to me are tak - ing me o - ver. I wan - na show ya
2. And ev - 'ry time you no - tice me by hold - in' me close - ly and say - in' sweet things,

*Gtr. 3 **Rhy. Fig. 2** **End Rhy. Fig. 2**

mf

TAB

*Kybds. arr. for gtr.

Gtr. 3: w/ Rhy. Fig. 2 (3 times)

Bm F#m/A F#m Gmaj7

ev - 'ry - thing in - side of me, — oh, like a nerv - ous heart that is cra - zy beat - ing.
I don't be - lieve that it could be — you speak - in' your mind and say - in' the real thing.

1st time, Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Bm Aadd4 Dmaj7/F# G

My feet are stuck here a - gainst the pave - ment. I wan - na break free; I wan - na make it
My feet have broke free and I am leav - in'. I'm not gon - na stand here feel - in' lone - ly, but

Bm Aadd4 Dmaj7/F# G

clos - er to your eyes, — get your at - ten - tion be - fore you pass me by. — }
I don't re - gret it — and I don't think it was just a waste of time. — }

Chorus

D5 Aadd4 Bm G

Back up, back up. Take — an - oth - er chance. Don't you mess up, mess up. I — don't wan - na lose — you. —

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

5 7 7 X 5 5 5 7 7 X 3 3 3
7 7 7 X 6 6 6 7 7 X 4 4 4
5 5 5 X 5 5 5 7 7 X 3 3 3

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

D5 Aadd4 Bm G

Wake up, wake up. This — ain't just a thing that you give up, give up. Don't — you say that I'd be

D5 Aadd4 Bm G

bet - ter off, bet - ter off sleep - in' by my - self and won - der - in' — if I'm
(Oo. —)

D5 Aadd4 1. Bm G 2. Bm G

bet - ter off, bet - ter off with - out you, — boy. out you, — boy. Don't just - a
Oo.) —

Bridge

Bm F#m D G

leave _____ me _____ hang - in' _____ on. _____ Don't just - a

Gr. 3

Bm F#m D G

leave _____ me _____ hang - in' _____ on. _____

Verse

Gr. 3 tacet

N.C.

3. The lit - tle things you do to me are tak - ing me o - ver. I wan - na show ya

Bm F#m/A F#m Gmaj7

ev - 'ry - thing in - side of me, _____ oh, like a nerv - ous heart that is cra - zy beat - ing.

Gr. 3

Gr. 1: w/ Rhy. Fig. 1 (3 times)

Gr. 3: w/ Rhy. Fig. 2 (2 times)

Bm Aadd4 Dmaj7/F# G

My feet are stuck here a - gainst the pave - ment. I wan - na break free; I wan - na make it

Bm Aadd4 Dmaj7/F# G

clos - er to your eyes. — get your at - ten - tion be - fore you pass me by. — Don't just - a

Bm F#m/A F#m

leave me — hang - in' — on. —

Gtr. 3

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (8 times)

Gtr. 2: w/ Riff A (4 times)

D5

Aadd4 Bm G

Back up, back up. Take — an - oth - er chance. Don't you mess up, mess up. I — don't wan - na lose — you. —

D5

Aadd4 Bm G

Wake up, wake up. This — ain't just a thing that you give up, give up. Don't — you say that I'd be
(Don't just - a

D5

Aadd4 Bm G

bet - ter off, bet - ter off sleep - in' by my - self and won - der - in' — if I'm
leave me — hang - in' — on. — Don't just - a

D5

Aadd4 Bm G

bet - ter off, bet - ter off with - out you, boy.
leave me — hang - in' — on. — Don't just - a

Lead Voc. tacet

D5

Aadd4 Bm G D5 Aadd4 Bm G

leave me — hang - in' — on. — Don't just - a leave me — hang - in' — on. —

Lead Voc.: Ad lib (till end)

Begin fade

D5

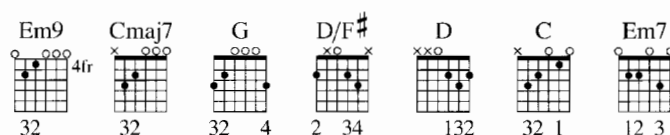
Aadd4 Bm G D5 Aadd4 Bm G

...leave me — hang - in' — on. — Don't just - a leave me — hang - in' — on.) —

Fade out

ONE FINE WIRE

Words and Music by
Colbie Caillat, Jason Reeves
and Mikal Blue



Capo VI

Verse

Moderately ♩ = 120 (♩ = $\frac{3}{4}$)

Em9 Cmaj7 G

Gtr. 1 (acous.) *mf*

1. I try so man - y times but it's not tak - ing me. —

Gtr. 2 (elec.) *mf*
w/ clean tone

TAB

*All music sounds three whole steps higher than indicated due to capo.

D/F# Em9 Cmaj7

And it seems so long a - go that I —

G D/F# Em9 Rhy. Fig. 1

used to be - lieve. And I'm so lost in —

let ring

TAB

Cmaj7

G

D

End Rhy. Fig. 1

side of my head — and cra — zy.

let ring — — — — — let ring — — — — — let ring — — — — —

3 2 0 0 0 3 0 0 0 2 0 2 0

Gtr. 1: w/ Rhy. Fig. 1

Em9

Cmaj7

G

But I can't get out of it; — I'm just stum — bl — ing. —

let ring — — — — — let ring — — — — — let ring — — — — —

5 4 0 0 0 3 2 0 0 0 0 0 0 3

Chorus

D

C

Rhy. Fig. 3

G

Gtr. 1

And I'm jug — gl — ing — all the thoughts — in my — head. I'm

let ring — — — — — let ring — — — — — let ring — — — — —

2 0 0 2 0 3 0 2 0 3 0 0 3 3

D Em7 End Rhy. Fig. 3

jug - gl - ing and my fear's on fire. But I'm

End Rhy. Fig. 3A

let ring

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (3 times)

C G D

lis - ten - ing as it e - volves in my head. I'm bal - anc - ing on one

Em7 C G

fine wire. And I re - mem - ber a time my bal - ance was fine and I was just walk - ing on one fine wire.

D Em7 C

And I re - mem - ber a time my bal - ance was fine and

G D Em7 To Coda

I was just walk - ing on one fine wire. And it's

Bridge

C G Cmaj7

Rhy. Fig. 4

Gtr. 1

frayed at both the ends. And I'm

C G Cmaj7

slow un - rav - el - ing.

End Rhy. Fig. 4

Verse

Em9

Cmaj7

G

D



Gtr. 2



Gtr. 1: w/ Rhy. Fig. 1 (3 times)

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

Em9

Cmaj7

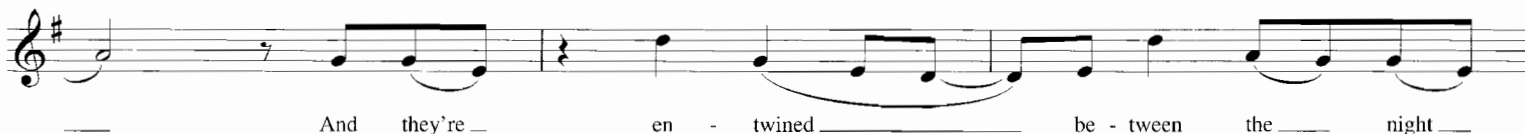
G



D

Em9

Cmaj7



G

D

Em9



D.S. al Coda

Cmaj7

G

D



Coda

Bridge

Gtr. 1: w/ Rhy. Fig. 4

C

G

Cmaj7



C

G

Cmaj7



Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 3A (6 times)

C

G



D Em7 C

Gtr. 1

And I re - mem - ber a time my bal - ance was fine and

G D

I was just walk - ing on one fine wire.

Em7 C G

And I'm jug - gl - ing all the thoughts in my head. I'm

And I re - mem - ber a time my bal - ance was fine and I was just walk - ing on one fine wire.

D Em7 C

jug - gl - ing and my fear's on fire. But I'm lis - ten - ing as it e - volves

And I re - mem - ber a time my bal - ance was fine and

G D Em7

in my head. I'm bal - anc - ing on one fine wire.

I was just walk - ing on one fine wire.

Begin fade

C G D Em7

Fade out

C G D Em7

BUBBLY

Open D tuning, capo VII:
(low to high) D-A-D-F#-A-D

Words and Music by
Colbie Caillat and Jason Reeves

Intro

Moderately ♩ = 132 (♩ = ♩³)

Gtr. 1
(acous.)

D
Rhy. Fig. 1

D5/C#

Gadd9/B

D

End Rhy. Fig. 1

mf
w/ fingers

TAB

*All music sounds a 5th higher than indicated due to capo.

D5/C# Gadd9/B D

(Spoken:) Will you count me in?

Rhy. Fig. 2 End Rhy. Fig. 2

TAB

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)

D

D5/C#

Gadd9/B

1. I've been a - wake ___ for a while ___ now.
2. The rain is fall - in' on my win - dow - pane,
3. I've been a - sleep ___ for a while ___ now.

You've got me feel - in' like a
but we are hid - in' in a
You tucked me in just like a

D D5/C#

child ___ now.
saf - er place.
child ___ now.

'Cause ev - 'ry time I see your bub - bly face, ___
Un - der cov - er, stay - in' dry and warm, ___
'Cause ev - 'ry time you hold me in your arms, ___

To Coda

Chorus

Half-time feel

D

Gadd9/B D

I get the tin - gles in a sil - ly place. It starts in my toes ___ and I } crin - kle my nose. ___
you give me feel - ings that ___ I a - dore. They start in my toes, ___ make me }
I'm com - fort' - ble e - nough to feel your warmth. It starts in my soul ___

Gtr. 1 Rhy. Fig. 3

let ring

TAB

D5/C# Gadd9/B D

Wher - ev - er it goes, I al - ways know that you make me smile.

let ring

End Rhy. Fig. 3

1.

Gtr. 1: w/ Rhy. Fig. 3

D5/C# Gadd9/B D

Please stay for a while now. Just take your time wher - ev - er you go.

2.

Gadd9/B D

wher - ev - er you go.

Bridge Dmaj7/F#

But what am I gon - na say

Gtr. 1

G Aadd4

when you make me feel this

Em7 Dmaj7/F# G

way? _____ I _____ just... _____ Mm. _____ And it starts in my toes. _

Chorus
Gtr. 1: w/ Rhy. Fig. 3
D D5/C#

_____ makes me crin - kle my nose. _____ Wher - ev - er it goes _____

Gadd9/B D

_____ I al - ways _____ know _____ that you make me smile. _____ Please stay for a while _

Gtr. 1
let ring -----

D5/C# Gadd9/B D

_____ now. Just take your time _____ wher - ev - er you go. _____

let ring ----- let ring ----- let ring -----

Interlude

Gtr. 1: w/ Rhy. Fig. 1

D D5/C# Gadd9/B D

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo.

D.S. al Coda

Gtr. 1: w/ Rhy. Fig. 2

D5/C# Gadd9/B D

Bum — ba doo doo doo doo doo doo doo doo doo doo. Mm, — mm. —

Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

D

D5/C# Gadd9/B

— and I lose all con - trol. — When you kiss my nose, — the feel - in' shows —

D

D5/C#

— 'cause you make me smile. — Ba - by, just take your time — now, hold - in' me tight. —

Outro
Slower ♩ = 108

End half-time feel

Gadd9/B

D

D

Wher - ev - er, — wher -

Gtr. 1

let ring — let ring — let ring —

2 0 0 1 0 1 0 5 4 0 0 5 4 0 4 0 0

Dmaj7/C#

G6/B

D/A

ev - er, — wher - ev - er — you go. — Wher -

let ring — let ring — let ring —

4 0 3 0 4 4 3 0 2 0 1 0 2 2 1 0 0 0 0 0 0 0

D Dmaj7/C# G6/B

ev - er, wher - ev - er, wher - ev - er you go.

let ring ----- sim.

D/A D Dmaj7/C#

Ooh, wher - ev - er you go.

G6/B D/A D

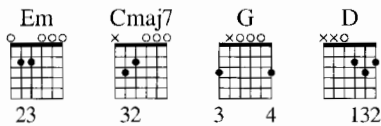
I al - ways know. 'Cause you make me smile,

Dmaj7/C# G6/B D/A

e - ven just for a while.

FEELINGS SHOW

Words and Music by
Colbie Caillat, Jason Reeves
and Mikal Blue



Capo V

Intro

Moderately slow ♩ = 88 (♩ = ♩)

Gtr. 1 (acous.)

C

Dadd4
Riff A

End Riff A

mf
w/ fingers
let ring -----|

let ring -----|

let ring -----|

let ring -----|

TAB

0 0 | 2 0 2
0 3 0 3

0 0 2 0 2
0 3 0 3

0 2
0 3

0 0 4 0 4
0 5 0 5

0 0 4 0 4
0 5 0 5

0 4 0
0 5

0 0
0 0

*All music sounds a 4th higher than indicated due to capo.

2.

Dadd4

Verse

C

1. He told me he'd wait here pa-tient -
it's tak - en me so

let ring -----| let ring -----| sim.

4 5 0 0 4 5 0 0 4 0 4 5 0 0 2 0 2 3 0 0 2 0 2 3

Dadd4

C

ly, but long I won - der if he's kid - ding.
to find out what I'm feel - in'

Riff B

End Riff B

2nd time, Gtr. 1: w/ Riff A

Dadd4

C

Well, may - be he could - be se - ri - ous
I won - der if it will come

The first system of music shows a guitar riff in Dadd4 (D major, double-dotted 4th) and a vocal melody in C major. The guitar part consists of a series of eighth and quarter notes, while the vocal part is a simple melody. The bass line is also shown, with fingerings indicated by numbers 0-5.

2nd time, Gtr. 1: w/ Riff B

Dadd4

C

to now. } But may - be not, may - be
me. }

The second system of music continues the guitar riff in Dadd4 and the vocal melody in C major. The guitar part includes some rests and a change in rhythm. The vocal part has a short phrase. The bass line is also shown, with fingerings indicated by numbers 0-5.

Dadd4

Chorus

*Cmaj7

Cmaj7/A

not be - cause... Love is cra - zy, pret - ty ba - by; take it real slow.

Rhy. Fig. 1

let ring

The chorus section of the music features a guitar riff in Dadd4 and a vocal melody in C major. The guitar part includes a 'let ring' instruction. The vocal part has a short phrase. The bass line is also shown, with fingerings indicated by numbers 0-5.

*Chord symbols reflect overall harmony.

Dadd4

Dadd4/B

Cmaj7

Cmaj7/A

My feel - ings show. All you have to do is nev - er ev - er let go.

End Rhy. Fig. 1

let ring

The end of the chorus section of the music features a guitar riff in Dadd4 and a vocal melody in C major. The guitar part includes a 'let ring' instruction. The vocal part has a short phrase. The bass line is also shown, with fingerings indicated by numbers 0-5.

Dadd4 Dadd4/B Cmaj7 Cmaj7/A

My feel - ings show. And I want you to know

let ring

1. D C

my feel - ings show.

let ring

2. Dadd4 Dadd4/B

2. I'm sor - my feel - ings show.

let ring

Cmaj7 Cmaj7/A Dadd4 Dadd4/B

How I want you to know.

let ring

(cont. in slashes)

Em
Rhy. Fig. 2

Cmaj7

Gtr, 1
w/ pick

Gr. 1
w/ pick



What I'm try - ing to say is that I'm feel - ing a change

Rhy. Fig. 2A

Gtr. 2 (elec.)

mf
w/ clean tone
let ring - - - -

 let ring

G

D

End Rhy. Fig. 2

and I let it take, oh, o - ver.

End Rhy. Fig. 2A

let ring

let ring

0 0 4 0 0

3 0 4 5 3 0 4 5 3 0 4 5 3 0 4 5

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Em

Cmaj7

If you need time a - way, I won't ask you to stay.

G

D

But I don't wanna lose you.

Breakdown-Chorus

C5 C5/A Dsus4 G/B

Love is cra - zy, pret - ty ba - by; take it real slow. My ____ feel - ings ____ show. _

*Gtr. 3
mf
w/ fingers

*Piano arr. for gtr.

C5 C5/A Dsus4 G/B

____ All you have to do is nev - er ev - er let go. My feel - ings show. _

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (9 times)
Gtr. 3 tacet

Cmaj7 Cmaj7/A Dadd4 Dadd4/B

____ Love is cra - zy, pret - ty ba - by; take it real slow. My ____ feel - ings ____ show. _

Cmaj7 Cmaj7/A Dadd4 Dadd4/B

____ All you have to do is nev - er ev - er let go. My feel - ings show. _

C C/A D5 D5/B

And I want you to know my feel - ings show. _

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

let ring - - - - - let ring - - - - -

1 0 2 1 0 2 0 3 2 0 3 2 0

Gtr. 2: w/ Rhy. Fig. 3 (5 times)

Cmaj7 Cmaj7/A Dadd4 Dadd4/B

Nev - er ev - er let go. _

(Feel - ings show. _

Cmaj7 Cmaj7/A Dadd4 Dadd4/B

Nev - er ev - er let go. _ My feel - ings show. _

Voc. Fig. 1 End Voc. Fig. 1

Voc. Fig. 1A End Voc. Fig. 1A

(Show.) _ Feel - ings show.) _

Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (till end)

Cmaj7 Cmaj7/A Dadd4 Dadd4/B

Nev - er ev - er let go. _

Cmaj7 Cmaj7/A Dadd4 Dadd4/B

Feel - ings show. _ Feel - ings show. _ Feel - ings _

Begin fade

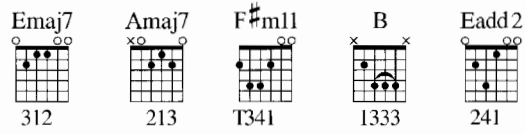
Dadd4 Dadd4/B Cmaj7 Cmaj7/A Dadd4 Dadd4/B

show. _

Fade out

MIDNIGHT BOTTLE

Words and Music by
Colbie Caillat and Jason Reeves



Capo IV

Intro

Moderately ♩ = 116

Emaj7

Gtr. 1 (acous.)

Rhy. Fig. 1

mf
w/ fingers
let ring -----|

let ring -----| let ring -----| let ring -----|

TAB

7 X 0 0 0 7 0 X 0 0 0 7 X 7

*All music sounds a major 3rd higher than indicated due to capo.

**Lightly hit muted strings.

***Lightly hit muted string w/ thumb while flicking open string w/ index finger.

Asus2

Gtr. 2 (elec.)

mf
w/ clean tone

6 4

Gtr. 1

End Rhy. Fig. 1

let ring -----| let ring -----| let ring -----| let ring -----|

6 7 X 0 0 X 0 0 X 0 0 X 0 0 X 0

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 Emaj7 Asus2

(4) 4 6 4 2 4 2 6

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Emaj7

1. Mid - night ___ bot - tle, take me calm - ly through my

4

Asus2

mem - o - ries and ev - 'ry - thing ___ will come back to ___ me. ___

6

Emaj7

Mid - night bot - tle, ___ make it real, ___ what feels like

5

Asus2

make be - lieve, ___ so I can see ___ a lit - tle more clear - ly. Like

6 4 6

Pre-Chorus

F#m(add4) Gtr. 2 tacet G#m

ev - 'ry sin - gle move you make, kiss - in' me so care - ful - ly

Gtr. 2

*Gtrs. 3 & 4 Rhy. Fig. 2A

mf

*Gtr. 3 (acous.); Gtr. 4 (elec.) w/ clean tone. Composite arrangement.

Gtr. 1 Rhy. Fig. 2

**T let ring -----| let ring -----| T let ring -----| let ring -----|

0 2 4 X 0 2 4 X 0 4 6 X 0 4 6 X

2 X 2 X 4 X 4 X

**T = Thumb on 6th string.

Aadd2 B

on the cor - ners of my dream - ing eyes. I've got a

Gtr. 3 & 4 End Rhy. Fig. 2A

let ring -----| (Gtr. 3 cont. in slashes)

0 6 7 6 0 6 6

Gtr. 1 End Rhy. Fig. 2

let ring -----| let ring -----| let ring -----| let ring -----|

0 6 7 X 0 6 7 X 0 8 9 X 0 8 9 X

5 X 5 X 7 X 7 X

Chorus

Emaj7

Rhy. Fig. 3A

Amaj7

Gtr. 3

mid - night bot - tle, gon - na drink it down. A one - way tick - et takes me

Gtr. 4

Riff A

let ring -----

let ring -----

Gtr. 1

Rhy. Fig. 3

let ring -----

let ring -----

let ring -----

let ring -----

let ring -----

let ring -----

F#m11

to the times we had be - fore, when

let ring -----

let ring -----

let ring -----

let ring -----

let ring -----

let ring -----

B

If on - ly for to - night. 2. Got a

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtrs. 3 & 4 tacet

Eadd2

Amaj13

Gtrs.
3 & 4

mid - night bot - tle, drift - ing off in - to the can - dle - light, where

I can find you an - y old time. Mid - night bot - tle, I for - got how good it

felt to be in a dream, just like you had me. 'Cause

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3 & 4: w/ Rhy. Fig. 2A

F#m G#m

late - ly I've been strum - bl - ing; it feels like I'm re - cov - er - ing.

p grad. cresc.
let ring ----- let ring -----

4 2 2 2 2 2 4 4/6 4 4 4 4 4 6

Gtr. 1: w/ Rhy. Fig. 2 (last meas.)
Gtrs. 3 & 4: w/ Rhy. Fig. 2A (last meas.)

A B

But I think it's on - ly for to - night. I've got a

let ring ----- *mf*

6/7 6 5 6 5 6 7 6 4 5 4 6 4 6 6 6 4 7 7 6 7 7

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A (2 times)
Gtr. 4: w/ Riff A (2 times)
2nd time, Gtr. 5: w/ Riff B

Emaj7 Amaj7

mid - night bot - tle, gon - na drink it down. A one - way tick - et takes me

6 6 7 4 4 6

F#m11

to the times we had be - fore, when

7 5 4 6 4 7 6 7 6 7 7

B

ev - 'ry - thing felt so right. If on - ly for to - night. A

Emaj7

mid - night bot - tle, gon - na ease my pain _____ from

Gtr. 2

4 6 5 4 6 4

[illegible]

Amaj7 F#m11

all these feel-ings driv-ing me in-sane. I think of you and

(4) 6 4 6 4 6 7 7 2 2 1 4 4 0 1 4 2 1 1

To Coda $\oplus$

B

ev - er - y - thing's al - right. If on - ly for to -

4 5 11 9 11 4 5 4 6 4 7 9 7

2 1 4 4/6 6 4 2 1 4 2 2 1 4 4

End Riff B

Bridge

Gtr. 5 tacet

Aadd2

night. If on - ly for to -

Gtr. 2

(7) 9 9 0 0 7 9 9 8

Gtr. 1

let ring ----- let ring ----- let ring ----- let ring -----

0 6 7 0 6 7 0 6 7 0 6 7

5 X 5 X 5 X 5 X

B

night. _____ Oh, _____ if on - ly for

let ring -----

(8) 9 8 0 7 9 8 0 7

let ring ----- let ring ----- let ring ----- let ring -----

7 X 7 X 7 X 7 X

Aadd2

to - night. _____ If on - ly for to -

let ring -----

(7) 9 7 7 0 6

let ring ----- let ring ----- let ring ----- let ring -----

5 X 5 X 5 X 5 X

B

night. _____ I've got a

let ring ----- let ring ----- let ring -----

⊕ Coda

Gtr. 5: w/ Riff B (last 2 meas.)

B

If on - ly for _____ to - night, _____

Gtr. 2

Outro

Amaj9

yeah. _____ Mid - night _____ bot -

Gtr. 2

Gtr. 1

let ring -----

tle, _____ take the time _ a - way _

4 7 4 5 4

1/2 4 (4) 2 4 4 5

let ring -----

(0) 0 7 6 0 7 6 5 0 6 4 0 0 0 7 6 0 7 6

rit. Emaj7

from where we _____ are. _____

rit.

(5) 5 0 6 4 0 0 0 0 7 6 0 6 7

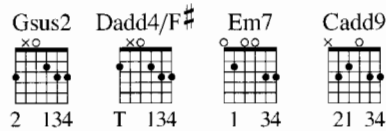
let ring -----

rit.

REALIZE

Words and Music by
Colbie Caillat, Jason Reeves
and Mikal Blue

Capo VI



Verse
Slowly ♩ = 64

Gsus2 Dadd4/F#

I. Take time — to re - al - ize that your warmth — is

Gtr. 1 (acous.) Rhy. Fig. 1

mf let ring

TAB

*All music sounds three whole steps higher than indicated due to capo. **T = Thumb on 6th string.

Cadd9 Em7 Dadd4/F#

crash - ing down — on — in.

End Rhy. Fig. 1

let ring

T let ring

Gsus2 Dadd4/F#

Take time — to re - al - ize — that I am on your side.

let ring

T let ring

Cadd9 Em7 Dadd4/F#

Did - n't I, did - n't I tell you?

let ring -----

T

let ring -----

Pre-Chorus

2nd time, Gtr. 2: w/ Fill 1

Cadd9 Em7 Dadd4/F#

But I can't spell it out for you. No, it's nev - er gon - na be that sim - ple.

let ring -----

T

let ring -----

Cadd9 Em7 Dadd4/F#

No, I can't spell it out for you. If you just

let ring -----

T

let ring ----- (cont. in slashes)

Fill 1

Gtr. 2

Chorus

2nd time, Gtr. 2: w/ Riff A (2 times)

Gsus2

Rhy. Fig. 2

Dadd4/F#

Em7

Cadd9

End Rhy. Fig. 2

Gtr. 1

re - al - ize what I just re - al - ized, then we'd be per - fect for each oth - er and we'd nev - er find an - oth - er. Just

To Coda

1st time, Gtr. 1: w/ Rhy. Fig. 2 (2 times)

2nd time, Gtr. 1: w/ Rhy. Fig. 2

Gsus2

Dadd4/F#

Em7

Cadd9

re - al - ize what I just re - al - ized. We'd nev - er have to won - der if we missed out on each oth - er now.

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gsus2

Dadd4/F#

Em7

Cadd9

Gsus2

2. Take time to re - al - ize.

Dadd4/F#

Cadd9

Em7

oh, oh, I'm on your side. Did - n't I, did - n't I tell

D

Gsus2

you? Take time to re - al - ize

Gtr. 2 (acous.)

let ring

let ring

Riff A

Gtr. 2

2 3 2 3 2 3 0 3

Gtr. 2 tacet
Dadd4/F# Cadd9 Em7

this all can pass you by. Did - n't I tell

Gtr. 1

T
let ring -----

let ring -----

D.S. al Coda

Dadd4/F#

you?

Gtr. 2

let ring -----

0 3

Gtr. 1

T
let ring -----

⊕ Coda

Em7 Cadd9

nev - er have to won - der if we missed out on each oth - er, but...

Bridge

Em7

Dadd4/F#

Cadd9

Dadd4/F#

It's not the same, no, it's nev - er the same if

Gtr. 1

let ring -----

T

let ring -----

T

Em7

G5/F#

G5

G/B

Cadd9

you don't feel it too.

Em7

Dadd4/F#

Cadd9

Dadd4/F#

If you meet me half - way, if you would meet me half - way, it could

Gtr. 1

let ring -----

T

let ring -----

T

Em7 G5/F# G5 G/B Cadd9

be the same for you. If you just

let ring

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (8 times)
Gtr. 2: w/ Riff A (4 times)

Gsus2 Dadd4/F# Em7 Cadd9

re - al - ize what I just re - al - ized, then we'd be per - fect for each oth - er and we'd nev - er find an - oth - er. Just

Gsus2 Dadd4/F# Em7 Cadd9

re - al - ize what I just re - al - ized. We'd nev - er have to won - der. Just

Gsus2 Dadd4/F# Em7 Cadd9

re - al - ize what I just re - al - ized. If you just

Gsus2 Dadd4/F# Em7 Cadd9

re - al - ize what I just re - al - ized... Oo,

Gsus2 Dadd4/F# Em7 Cadd9

oo. Missed out on each oth - er now,

Riff B

Gtr. 3 (acous.)

End Riff B

mf
let ring

Gr. 3: w/ Riff B (3 times)
 Gsus2 Dadd4/F# Em7 Cadd9

we missed out on each oth - er now, ow, ow, yeah.

Gsus2 Dadd4/F# Em7 Cadd9

Real - ize, real - ize, real - ize, real -

Gsus2 Dadd4/F# Em7 Cadd9

- ize, Oo, oo.

Outro

Gr. 3 Gsus2 Gtr. 3 tacet Dadd4/F# Gtr. 2

Gr. 1

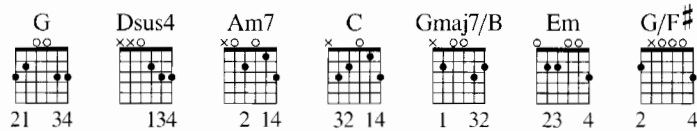
let ring

Cadd9 Em7 Dadd4/F#

let ring

BATTLE

Words and Music by
Colbie Caillat and Mikal Blue



Capo IV

Intro

Moderately slow ♩ = 72

Em Riff A (Piano) 2 (Gtr. I (acous.)) Bm7 Cmaj7 End Riff A

mf let ring ----- let ring ----- let ring ----- let ring -----

TAB: 0 2 0 2 0 2 2 4 2 4 3 2 4 3 5 4 5 4 5 3 5 4 5 3

*All music sounds a major 3rd higher than indicated due to capo.

Verse

Gtr. I: w/ Riff A (3 times)

Em Bm7 Cmaj7

1. You _____ thought we'd _____ be _____ fine. _____
2. You've got _____ them on your _____ side. _____

Em Bm7 Cmaj7

All _____ these years gone _____ by. _____
And they _____ won't change their _____ minds. _____

Em Bm7 Cmaj7

(But) now you're ask - in' me to lis - ten; well, then tell me 'bout ev - 'ry - thing. _____
Now it's o - ver and I'm feel - in' like we've missed out on ev - 'ry - thing. _____

Em Bm7 Cmaj7 C5

No lies, we're los - in' the time. _____
I just hope it's worth the fight. _____ } 'Cause this is a bat -

Gtr. I

let ring ----- let ring ----- let ring ----- (cont. in slashes)

TAB: 0 2 0 2 0 2 2 4 2 4 3 2 4 3 5 4 5 4 5 3 5 4 5 3

Chorus

Gtr. 1 G Dsus4 Am7 2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

- tle and it's your fi - nal last call. It was a tri -

G Rhy. Fig. 1 Dsus4 C 2nd time, Bkgd. Voc.: w/ Voc. Fig. 2

- al; you made a mis - take, we know. But why aren't you sor -

Am7 Gmaj7/B C 1.

- ry? Why aren't you sor - ry? Why? This can be bet -

Em G/F# C End Rhy. Fig. 1

- ter; used to be hap - py, try.

Gtr. 1: w/ Riff A (2 times) Em Bm7 Cmaj7 Em Bm7 Cmaj7

(Ah, ah. Ah, ah.)

Voc. Fig. 1

(Why'd you have to let it go?)

Voc. Fig. 2

(Can't you see you hurt me so?)

2. C Em G/F#

Things can be bet - ter; we can be hap - py, try.

Interlude

Gtr. 1: w/ Riff A (4 times)

C Em Bm7 Cmaj7

Oh, oh, oh, oh.

Em Bm7 Cmaj7 Em Bm7

oh, oh, oh. Oh, oh, oh, oh.

Cmaj7 Em Bm7 Cmaj7

Oh, oh, oh, oh. 'Cause this is a bat -

Chorus

N.C.

- tle and it's your fi - nal last call. It was a tri -

Gtr. 1: w/ Rhy. Fig. 1

G

Dsus4

Bkgd. Voc.: w/ Voc. Fig. 2

C

- al; you made a mis - take, we know. But why aren't you sor -

Am7

Gmaj7/B

C

- ry? Why aren't you sor - ry? Why? This can be bet -

Em G/F# C

- ter; we can be hap - py, try. _____

(Oh, _____)

Outro

Gtr. 1: w/ Riff A (4 times)

Em Bm7 Cmaj7

'Cause this is a bat - tle, this is a bat - tle.

oh, _____ oh, _____ oh, _____ Oh, _____

Em Bm7 Cmaj7 Cmaj7

And it's your fi - nal last call. _ _ - nal last call. _ This is a bat -

oh, _____ oh, _____ oh, _____ (Oh, _____)

Em Bm7 Freely Cmaj7

- tle and it's your fi - nal _____ last call. _____

*Gtr. 2

mf

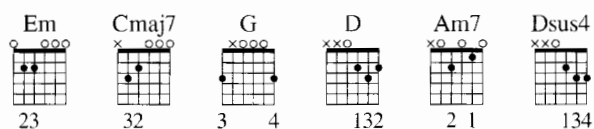
let ring - - - - -

0 0 0 0 2 3 2 3 2 3 0 2 1 0

*Piano arr. for gtr.

TAILOR MADE

Words and Music by
Colbie Caillat and Jason Reeves



Capo VII

Intro

Moderately ♩ = 128 (♩ = ♩)

Em Rhy. Fig. 1 Cmaj7 G D End Rhy. Fig. 1

*Gtrs. 1 & 2 *mf*

Gtr. 3 (acous.) *mf*

let ring ----- let ring -----

TAB

*Gtr. 1, acous.; Gtr. 2, 12-str. acous.

**All music sounds a 5th higher than indicated due to capo.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 Em Cmaj7 G D

Gtr. 4 (acous.) *mf*

Gtr. 3

let ring ----- let ring -----

TAB

Verse

Em Gtrs. 3 & 4 tacet Cmaj7 G

*Gtrs. 1 & 2

1. Twen - ty - five, all of these mixed e - mo - tions tan - gled up in pure

(2)

*Composite arrangement

D Em Cmaj7

con - fu - sion. It's hard to let go of the past but it seems eas -

G D

- i - er as time is mov - ing.

Pre-Chorus

Am7 Cmaj7

Well, you said he makes you laugh
Then he whis - pered in your ear he's

Gtr. 6 (elec.)

mf
w/ clean tone

Gtr. 5 (elec.)

mf
w/ clean tone

Em

and he makes you hap - py. He sees you smil - ing back. _
 ab - so - lute - ly fall - ing. The words he said are clear. _

Am7 Cmaj7

It is ev - er - last - ing. And so } he's tail - or made _
 (so) don't in - sist on stall - ing. Be - cause _

Chorus

Gtrs. 5 & 6 tacet

G

Rhy. Fig. 2

D

for you, with stun - ning gold - en hues

Gr. 3 Riff A

let ring

3 3 2 3 3 2 3 3 2 3 3 2 2 3 2 2 3 2

Em

and one sweet tone to soothe your per - sist - ent

let ring

2 3 2 2 3 2 3 0 2 3 0 2 3 0 2 3 0 2

Cmaj7

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gr. 3: w/ Riff A

G

End Rhy. Fig. 2

beat - ing heart. It's just a start. And I, I have

End Riff A

let ring

3 0 3 0 3 0 3 0 0 0 0 0

D

seen you ev - 'ry day. You've nev - er been like this

To Coda 1

To Coda 2

Em Cmaj7

be - fore. He's tail - or made, tail - or, tail - or made.

Interlude

G
Rhy. Fig. 3

D

Gtrs.
1 & 2

Mm da da oo.

Gtr. 5

Gtr. 3 Riff B

let ring

Cmaj7

Da da oo. Da da

let ring

G D

End Rhy. Fig. 3

oo. 2. So

let ring ———— let ring ————

End Riff B

*Omit final tie when Riff B is recalled.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 3 & 5 tacet

Em Cmaj7 G

let go all of these mixed e - mo - tions, for - get all your hes -

D Em Cmaj7

Gtrs. 1 & 2

(Gtr. 2 cont. in notation)

D Em Cmaj7

Gtrs. 1 & 2

(Gtr. 2 cont. in notation)

- i - ta - tions. To - geth - er en - twined in - side this feel - ing, your

G D Dsus4 D

Gtr. 1

feet off the ground; head hits ceil - ing.

Gtr. 2

(cont. in slashes)

⊕ Coda 1

Cmaj7

(He's) tail - or made. Oh, sis -

Bridge

Half-time feel

Em

Gtrs.
1 & 2

Cmaj7

- ter, don't be trou - bled. Oh, sis -

Em

Cmaj7

- ter, please be calm. 'Cause this is -

Em

Cmaj7

End half-time feel

- n't what you're used to at all.

D.S.S. al Coda 2

D

Dsus4 D

Dsus4

D

He's tail - or made -

⊕ Coda 2

Cmaj7

tail - or, tail - or made.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 3: w/ Riff B (2 times)

G

D

Mm,

mm.

Gtr. 5

Riff C

Cmaj7

Oo,

oo.

Ah,

End Riff C

Gtr. 5: w/ Riff C

G

D

G

oo.

Gtr. 6

D

Da da da doo. Ba ba ba doo.

Cmaj7

Da da

G D G

Gtrs. 1, 2 & 3

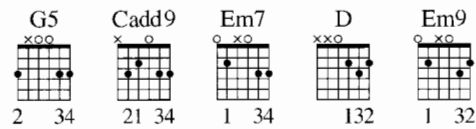
doo.

Gtr. 6

Gtr. 5

MAGIC

Words and Music by
Colbie Caillat and Jason Reeves



Capo III

Intro

Slowly ♩ = 68 (♩ = ♩)

G5 Cadd9

Gtrs. 1 (acous.)
Gtrs. 2 (acous.) *mf*

mf
let ring

TAB

3 0 2 4 3 0 3 0 2 0 0 2 0 3 0 0 2 0 2

*All music sounds a minor 3rd higher than indicated due to capo.

G5 Cadd9

Riff A End Riff A

let ring

TAB

3 0 2 4 3 0 3 0 2 0 0 2 0 3 0 0 2 3 3 2 3 0

Verse

2nd time, Gtr. 1: w/ Rhy. Fill 1

G5

Gtr. 2 tacet
Cadd9

1. You've got mag - ic in - side your fin - ger - tips.
2. I re - mem - ber the way that you move.

let ring

Rhy. Fill 1

Gtr. 1

let ring

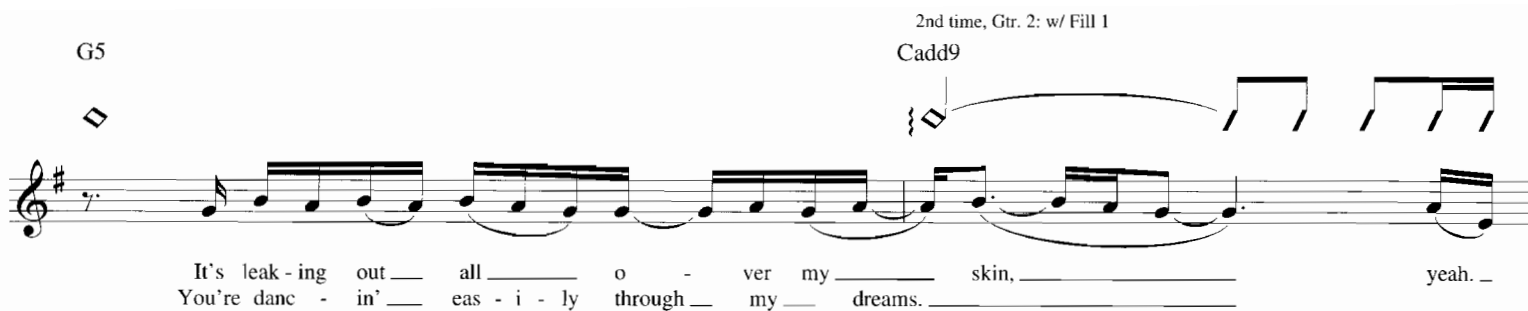
(cont. in slashes)

3 3 3 3 3 2

G5

2nd time, Gtr. 2: w/ Fill 1

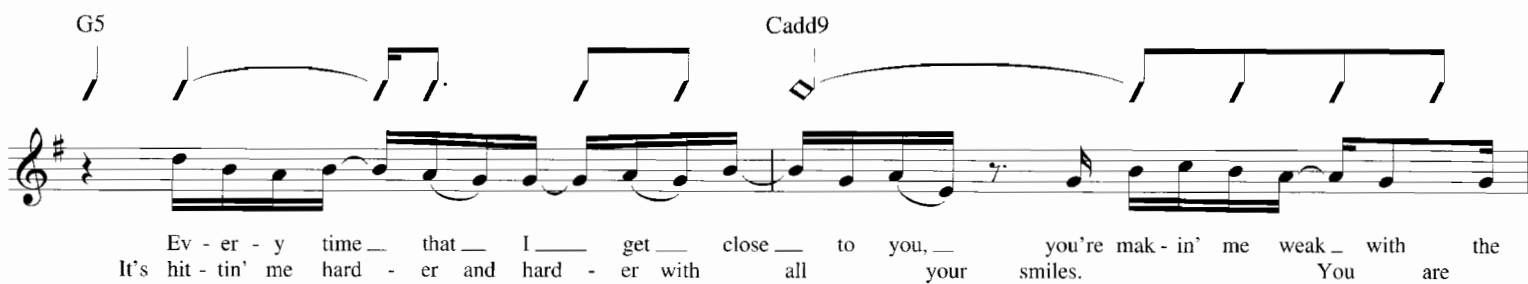
Cadd9



It's leak-ing out all o-ver my skin, yeah. —
You're danc-ing eas-i-ly through my dreams. —

G5

Cadd9



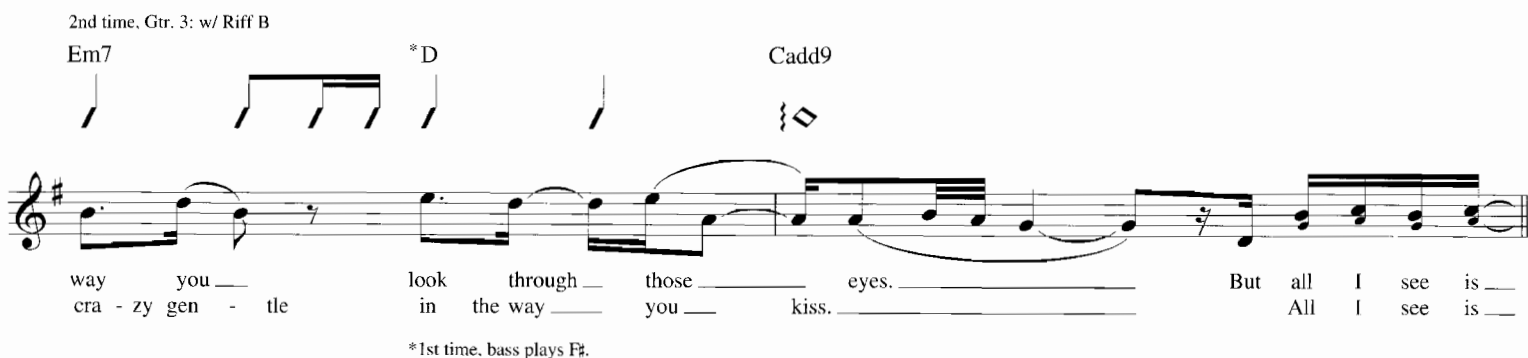
Ev-er-y time that I get close to you, you're mak-ing me weak with the
It's hit-tin' me hard-er and hard-er with all your smiles. You are

2nd time, Gtr. 3: w/ Riff B

Em7

*D

Cadd9



way you look through those eyes. But all I see is
cra-zy gen-tle in the way you kiss. All I see is

*1st time, bass plays F#.

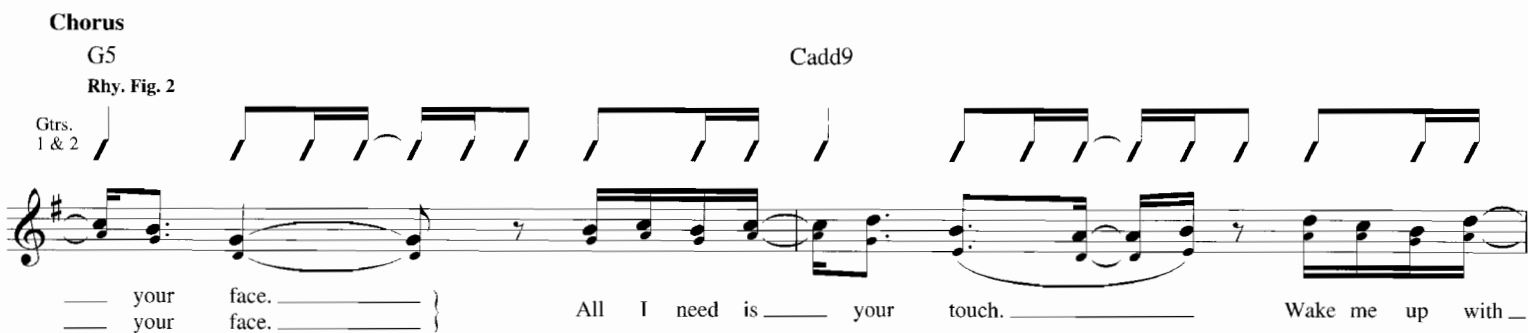
Chorus

G5

Rhy. Fig. 2

Gtrs. 1 & 2

Cadd9



your face. } All I need is your touch. Wake me up with
your face. }

Fill 1

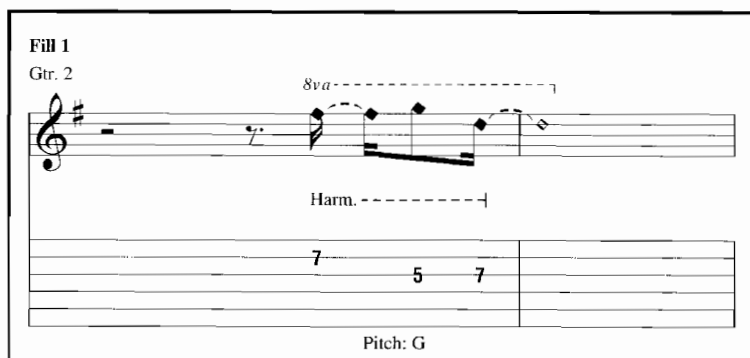
Gtr. 2

8va

Harm.

7 5 7

Pitch: G



Riff B

Gtr. 3 (elec.)

mf

w/ slight dist.

2 3 2 3 0 2 0



2nd time, Gtr. 3: w/ Riff B
Em7

1.

Cadd9

End Rhy. Fig. 2

your lips. Come at me from up a - bove. Yeah.

Gtr. 2: w/ Riff A
G5

Gtr. 1

Cadd9

Oh, I need you.

2.

Cadd9

Bridge

Em7

Cadd9

up a - bove. Oh, ba - by, I need you to see

G5

*D

Em7

Cadd9

me the way I see you, love - ly, wide a - wake in the

*Bass plays F#.

G5

**D

mid - dle of my dreams. And all I see is

**Bass plays F#.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
G5

Cadd9

your face. All I need is your touch. Wake me up with

Gtr. 3: w/ Riff B
Em7

— your lips. — Come at me from — up a - bove. — All I see is —

G5

Gtr. 1 
mp

Cadd9

— your face. — All I need is — your touch. — Wake me up with —

Em7

Em9

Cadd9

— your lips. — Come at me from — up a - bove. — Yeah, —

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

G5

Cadd9

— yeah. — Oh, — la. — La da da da da — da da. — Doo doo

Em7

Cadd9

doo doo, doo doo doo doo, doo doo doo doo. All — I see — is your —

G5

Cadd9

— face. — All — I see — is your —

Em7

Cadd9

— face. — All — I see — is your —

G5

Cadd9

— face. — Doo doo

Begin fade

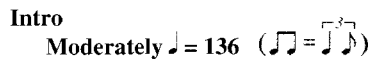
Em7

Cadd9

Fade out

doo, doo doo doo doo, doo doo doo doo.

Words and Music by
Colbie Caillat and Jason Reeves



Gtr. 2

The musical score for guitar 2 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various chords and single notes, including a triplet of eighth notes marked with a '3' and the instruction 'let ring --'. The bottom staff is a tablature staff with six lines, showing fret numbers (0-9) and 'X' marks for natural harmonics or specific techniques. The tablature is aligned with the notes on the staff above it.

Verse

Gtrs: 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)

Gb Db6

I, I don't know what to say. And
I, I don't play games. And

Gb Db6

I, I have told you late - ly that I'm
I, I have been learn - in' to just

Half-time feel

Gb Db6

ti - red of talk - in' 'bout the same old rea - sons we change. Just
let it all go and stay qui - et when I feel like speak - in' my

Gb Db6

take it eas - y, don't wor - ry 'bout a thing these days. 'Cause I'm /
mind on what - ev - er it is I need to make clear and just say that I'm /

Chorus

1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

2nd time, Gtr. 2: w/ Rhy. Fig. 1A

Gb

keep - in' it cool, not think - in' a - bout you stick - in' a - round or if we should

Db6 1. Gb

be tied down. I'm look - in' a - round, I

Db6

know what I want, so don't hold me down. 2. Oh,

2. Gb

tied down. I'm look - in' a - round, I know what I want, so don't hold me

Gtr. 2

let ring ----- let ring ----- let ring ----- let ring -----

Bridge

Bbm Ab Db Bbm Ab Db

Gtr. 1

down. Down.

The first part of the bridge consists of a guitar riff in Bbm, Ab, and Db, followed by a bass line in Bbm, Ab, and Db. The riff is played on a guitar with a Bbm pickup and a Bbm bridge. The bass line is played on a bass with a Bbm pickup and a Bbm bridge. The riff is played in a 4/4 time signature, and the bass line is played in a 4/4 time signature. The riff is played in a 4/4 time signature, and the bass line is played in a 4/4 time signature. The riff is played in a 4/4 time signature, and the bass line is played in a 4/4 time signature.

Bbm Ab Db Ab

(Down.) Don't you hold me down. Woh, woh, 'cause I'm

The second part of the bridge features a vocal line in Bbm, Ab, and Db, followed by a guitar riff in Bbm, Ab, and Db. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Gb

keep - in' it cool, not think - in' a - bout you stick - in' a - round or if we should _

be tied down. I'm look - in' a - round, I

know what I want, so don't hold me down. 3. Oh,

The chorus consists of a vocal line in Gb, Db6, and Gb, followed by a guitar riff in Gb, Db6, and Gb. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature. The vocal line is played in a 4/4 time signature, and the guitar riff is played in a 4/4 time signature.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

G $\flat$

D $\flat$ 6

I, I, I can't take it. So

Gtr. 2

G $\flat$

D $\flat$ 6

please, please, won't you listen to the

G $\flat$

D $\flat$ 6

trou - bles all a - round me? I get caught up and I'm bare - ly breath - in'.

G $\flat$

But I'm find - in' that hold - in' on is hard - er than nev - er leav -

Outro

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

Db

Gb

- in'. Oh, I, I.

Db

Oh, woh, oh, oh. Oh,

Gb

Db

I, oh, I, oh, oh.

Gb

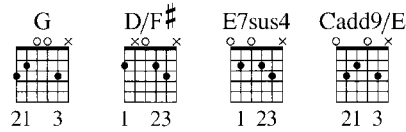
Db

Gtr. 1

Bum ba dum dum dum.

CAPRI

Words and Music by
Colbie Caillat



Capo IX

Intro

Moderately slow ♩ = 80

(Bells) 2 **Dadd4 G/B Csus2

Gtr. 1 (acous.)

mp

let ring

TAB

*All music sounds a major 6th higher than indicated due to capo.

**Chord symbols reflect implied harmony.

Dadd4 G/B Csus2

let ring

Verse

G

Rhy. Fig. 1

D/F#

E7sus4

Cadd9/E

End Rhy. Fig. 1

***Gtr. 2 (acous.)

mp

1. She's got a ba - by in - side

***Strum w/ thumb throughout.

Gtr. 2: w/ Rhyth. Fig. 1 (5 times)
 G D/F# E7sus4 Cadd9/E
 and holds her bel - ly tight all through the

G D/F# E7sus4 Cadd9/E G D/F#

night just so she knows. She's sleep - ing so safe - ly to keep

Gtr. 1

let ring - - - - -

2 4 0 0 0 2 3 (3) 5

E7sus4 Cadd9/E G Rhy. Fig. 2 D/F# E7sus4 Cadd9/E End Rhy. Fig. 2

Gr. 2

her grow - ing.

(5) 3 2 4 4 2 2 7 0

G D/F# E7sus4 Cadd9/E

2. And, oh, when she'll o - pen — her eyes, — there'll be — no sur - prise —

let ring —————

2 4 0

G D/F# E7sus4 Cadd9/E

that she'll grow to be so beau - ti - f'ly,

2 (2) 0 2/4 0 0

Gtr. 2: w/ Rhy. Fig. 2
G D/F# E7sus4 Cadd9/E

just like her moth - er that's car - ry - ing.

0 0 0

Chorus
Gtr. 2: w/ Rhy. Fig. 2 (3 1/2 times)
G D/F# E7sus4 Cadd9/E

Oh, Ca - pri she's beau - ty.

3 3 3 (3)/5 5 3 3

G D/F# E7sus4 Cadd9/E

Ba - by, in - side she's lov - ing.

(3) 0 3 5 5 3

G D/F# E7sus4 Cadd9/E

Oh, Ca - pri, she's beau - ty.

G D/F# E7sus4 Cadd9/E

Gr. 2

There is an an - gel grow - in' peace - ful -

G D/F# E7sus4 Cadd9/E

ly. Oh, Ca - pri, sweet ba - by.

Interlude

Gr. 2: w/ Rhy. Fig. 2 (2 times)

G D/F# E7sus4 Cadd9/E

let ring

G D/F# E7sus4 Cadd9/E

let ring

Verse

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

Freely

G D/F# E7sus4 Cadd9/E

3. And things will be hard at times, _____ but _____ I've _____ learned to try _____

let ring ---|

G D/F# E7sus4 Cadd9/E

just lis - ten - ing _____ pa - tient - ly. _____

A tempo

G D/F# E7sus4 Cadd9/E

Oh, _____ Ca - pri, sweet ba - by. _____

p

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

G D/F# E7sus4 Cadd9/E G D/F#

Oh, Ca - pri, she's beau - ty. Ba - by, in -

mp
let ring

2 3 0 3 2

E7sus4 Cadd9/E G D/F# E7sus4 Cadd9/E

side she's lov - ing. Oh, Ca - pri, you're beau - ty,

let ring

2 3 2 3 0 2 3 0

G D/F# E7sus4 Cadd9/E

just like your moth - er that's ca - ry -

let ring

4 3 0 2 4 0 0

Gtr. 1 tacet
G D/F# E7sus4 Cadd9/E G

ing. (Oh, Ca - pri.)

Gtr. 2

let ring

3 3 3 3 2 2 2 3 2 0 0 3 3 3 3 1

Oxygen
The Little Things
One Fine Wire
Bubbly
Feelings Show
Midnight Bottle
Realize
Battle
Tailor Made
Magic
Tied Down
Capri



PHOTO: ANDREW SOUTHERN



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